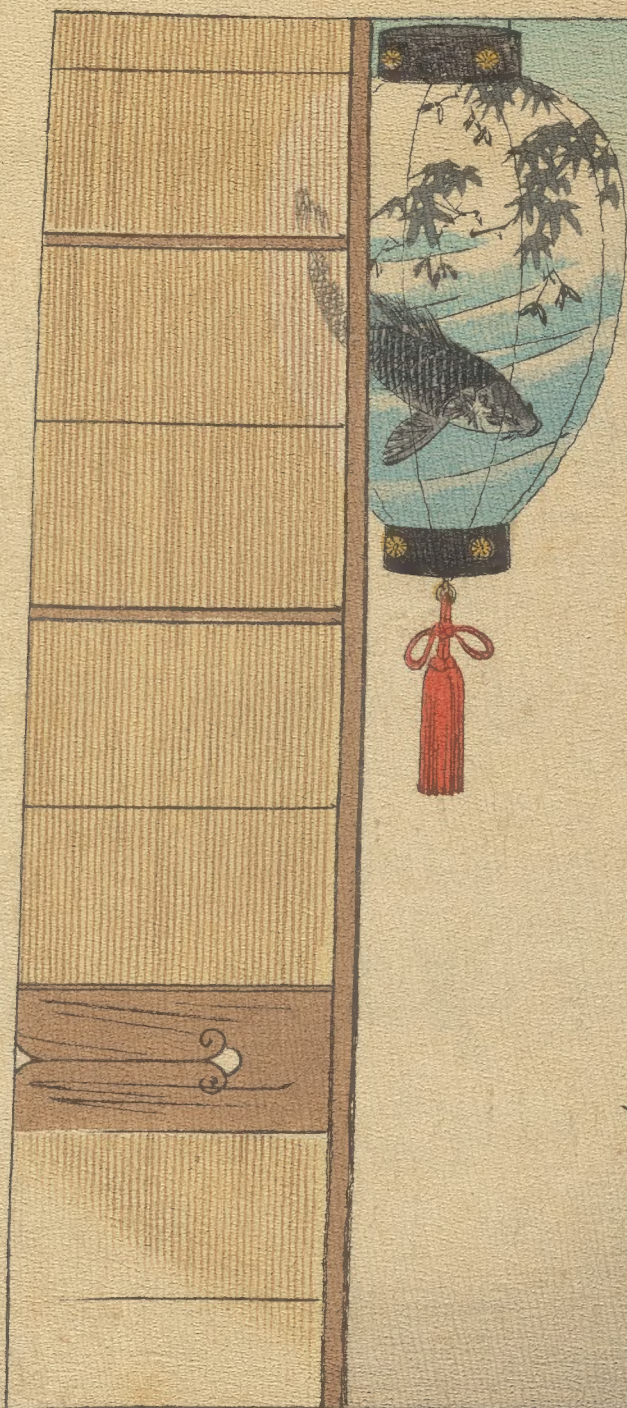


OYUCHA SAN



Published by
G. Hasegawa,
Tokyo
Kelly & Walsh, Yokohama



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明治廿三年十二月大日

同廿六日一十二日板

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定価五十五銭

著者

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COMPOSED BY LIEUTENANT F. M. BOSTWICK, U. S. NAVY, AND SUNG
TO THE AIR OF
"ROSALIE."

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains five measures of whole rests. The middle staff is a treble clef with a key signature of one flat and a time signature of 3/4. It begins with the tempo marking *Tempo di vales.* and contains six measures of music: a quarter note B-flat, a quarter rest, a quarter note A, a quarter note G, a quarter note F, and a quarter note E. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/4. It begins with the dynamic marking *mf* and contains six measures of music: a quarter rest, a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, and a quarter note E.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/4. It contains five measures of whole rests, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The middle staff is a treble clef with a key signature of one flat and a time signature of 3/4. It contains six measures of music: a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, and a quarter note D. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/4. It contains six measures of music: a quarter rest, a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, and a quarter note E. The lyrics "I call her the" are written below the middle staff, aligned with the notes B-flat, A, and G.

belle of Ja - pan, of Ja - pan; Her name it is O - yu - cha -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the melody for the first line of the song. The middle staff is a vocal line in treble clef, likely for a second voice part, with rests in the first few measures. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and single notes.

san, yu - cha - san; Such ten - der - ness lies in her soft al - mond

The second system of the musical score continues the melody. The vocal lines and piano accompaniment follow the same format as the first system, with the piano part providing harmonic support through chords and single notes.

eyes - -, I tell you she's just I - chi ban. But I

The third system of the musical score concludes the page. It features the same three-staff format. The vocal lines end with a final note, and the piano accompaniment provides a concluding harmonic structure.

OYUCHA SAN.

3

care not what oth - ers may say I'm in love with O -

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are written below the top staff.

yu - - - cha - san I - chi ban In Ja -

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the top staff.

pan I'm in love with O - yu - cha - san

The third system of musical notation concludes the piece. The lyrics are written below the top staff.

I.

I call her the belle of Japan,
Of Japan,
Her name it is Oyuchasan,
Yuchasan;
Such tenderness lies
In her soft almond eyes,
I tell you she's just Ichi ban.





CHORUS:—I care not what others may say,

I'm in love with Oyuchasan;

Ichi ban,

In Japan,

I'm in love with Oyuchasan.

II.

Artistic, indeed, is her pose,

Her pose,

And quaint is the style of her clothes,

Her clothes,

From the ornaments rare

In her glossy black hair

To the clogs on her dear pigeon toes.

CHORUS:—I care not &c., &c.

III.

Perhaps she's too thick at the waist,

The waist,

You see she has never been laced,

Been laced,

But her figure divine

Would a Venus outshine

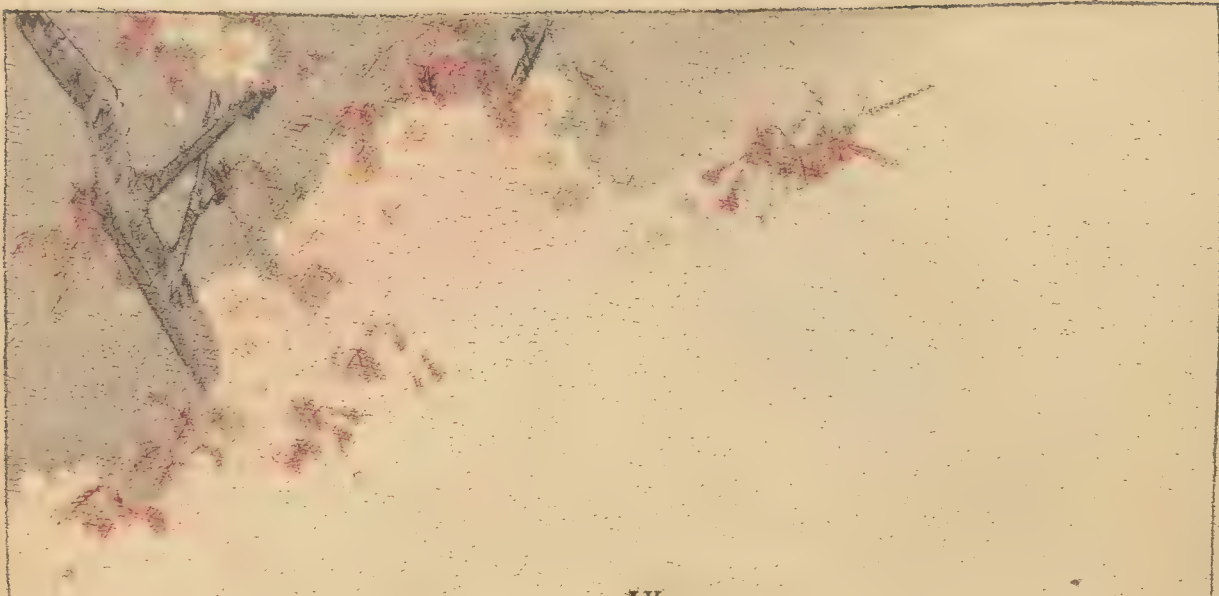
And she dresses in exquisite taste.

CHORUS:—I care not &c., &c.



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IV.

She looks so remarkably sweet,

So sweet,

As she waddles along through the street,

The street,

With fan and umbrella,

Alas! for the fellah

By chance she may happen to meet.

CHORUS:—I care not &c., &c.

v.

I call on this dear little miss,
 Little miss,
 She welcomes me some thing like this,
 Like this,
 Bows down to the floor
 As I enter the door,
 Then draws in her breath with a hiss.

CHORUS:—I care not &c., &c.

vi.

I try to make love but in vain,
 In vain,
 My language, I fear, is not plain,
 Not plain,
 Whenever I try,
 She says, "Gomen nasai,
 Watakushi wakarimasen."

CHORUS:—I care not &c., &c.





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VII.

She plays on the soft samisen,
 samisen,
She sings me a song now and then,
 Now and then,
And smiling, will say
As I bid her "Good day,"
"Sayonara" and "Please come again."

CHORUS:—I care not &c.

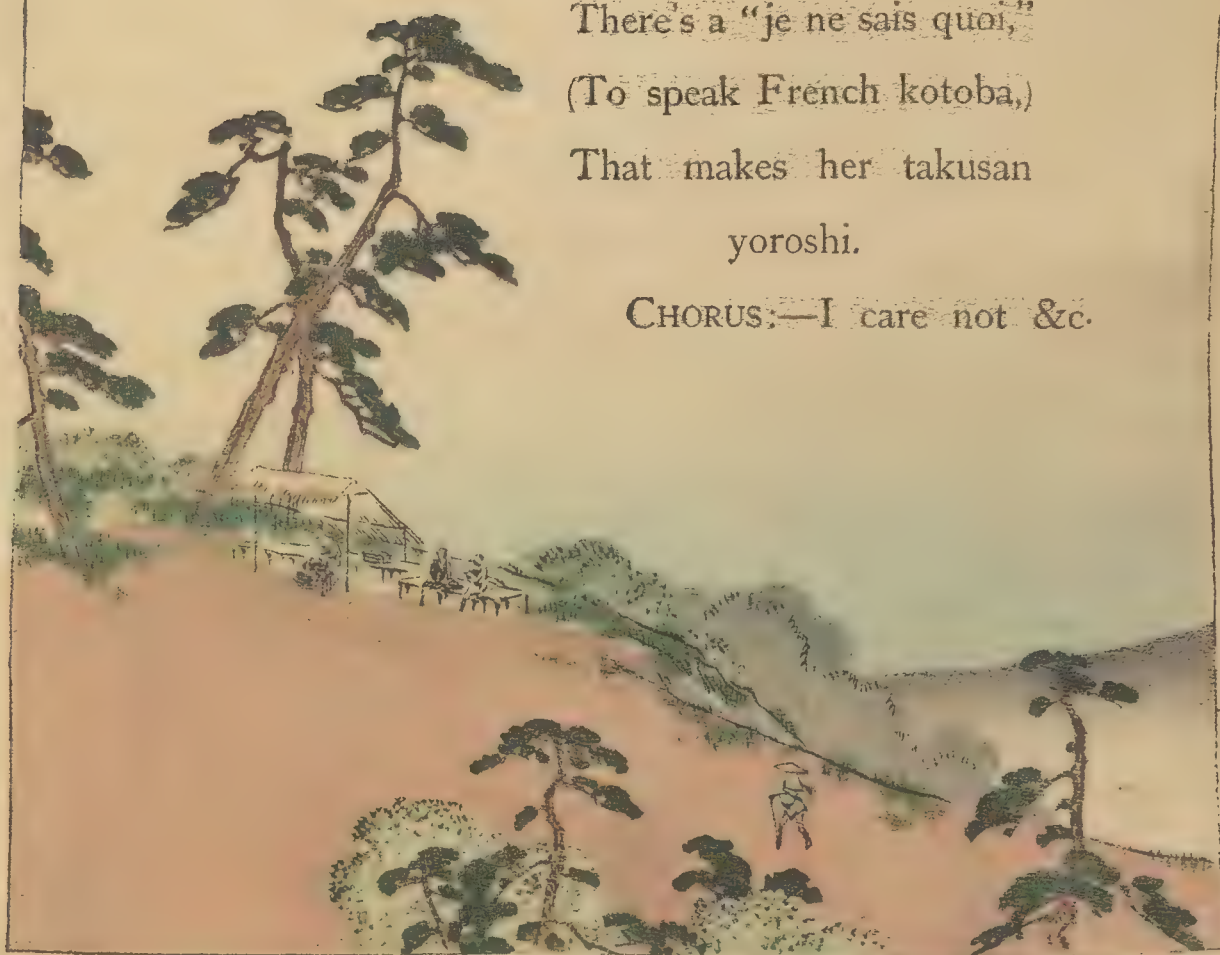


VIII.

Perhaps I may prejudiced be,
May be,
Indeed she suits me to a "T,"
A "T,"

There's a "je ne sais quoi,"
(To speak French kotoba,)
That makes her takusan
yoroshi.

CHORUS:—I care not &c.

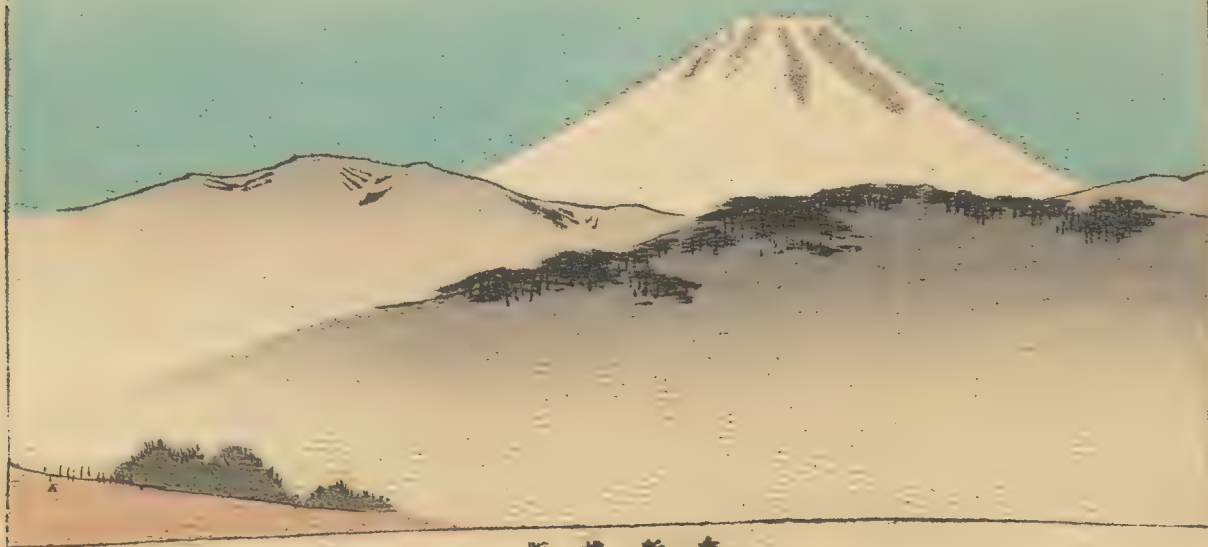


ヲエチヤサン七

IX.

You may call this a Japanese craze,
A craze,
You may say a weak mind it displays,
Displays,
But go to Japan
And see Oyuchasan
And you'll have it the rest of your days.

CHORUS:—I care not &c., &c.



X.

Find all the dear girls in Japan,

Japan

Go seek them wherever you can,

You can,

Yes, search the world over,

You'll never discover

The peer of sweet Oyuchasan.

CHORUS;—I care not what others may say,

I'm in love with Oyuchasan;

Ichi ban,

In Japan,

I'm in love with Oyuchasan.



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